Modern Chinese poems (新诗 "new poetry") usually do not follow any prescribed pattern. Poetry was revolutionized after the [May Fourth Movement](http://en.wikipedia.org/wiki/May_Fourth_Movement), an anti-[imperialist](http://en.wikipedia.org/wiki/Imperialism), cultural, and political movement growing out of student demonstrations in Beijing on May 4, 1919 protesting the Chinese government's weak response to the [Treaty of Versailles](http://en.wikipedia.org/wiki/Treaty_of_Versailles), when writers try to use vernacular styles closer to what was being spoken ([baihua](http://en.wikipedia.org/wiki/Baihua)) rather than previously prescribed forms. These demonstrations sparked national protests and marked the upsurge of [Chinese nationalism](http://en.wikipedia.org/wiki/Chinese_nationalism), a shift towards political mobilization and away from cultural activities, and a move towards populist base rather than intellectual elites.

The broader use of the term "May Fourth Movement" often refers to the period during 1915-1921 more usually called the [New Culture Movement](http://en.wikipedia.org/wiki/New_Culture_Movement).

Early 20th-century poets like [Xu Zhimo](http://en.wikipedia.org/wiki/Xu_Zhimo), [Guo Moruo](http://en.wikipedia.org/wiki/Guo_Moruo) and [Wen Yiduo](http://en.wikipedia.org/wiki/Wen_Yiduo) sought to break Chinese poetry from past conventions by adopting Western models; for example Xu consciously follows the style of the [Romantic poets](http://en.wikipedia.org/wiki/Romantic_poetry) with end-rhymes.

In the post-revolutionary [Communist](http://en.wikipedia.org/wiki/Communist) era, poets like [Ai Qing](http://en.wikipedia.org/wiki/Ai_Qing) used more liberal running lines and direct diction, which were vastly popular and widely imitated.

In the contemporary poetic scene, the most important and influential poets are in the group known as [Misty Poets](http://en.wikipedia.org/wiki/Misty_Poets), who use oblique [allusions](http://en.wikipedia.org/wiki/Allusion) and hermetic references. The most important Misty Poets include [Shu Ting](http://en.wikipedia.org/wiki/Shu_Ting), [Bei Dao](http://en.wikipedia.org/wiki/Bei_Dao), [Gu Cheng](http://en.wikipedia.org/wiki/Gu_Cheng), [Duo Duo](http://en.wikipedia.org/wiki/Duo_Duo), and [Yang Lian](http://en.wikipedia.org/wiki/Yang_Lian), most of whom were exiled after the [Tiananmen Square protests of 1989](http://en.wikipedia.org/wiki/Tiananmen_Square_protests_of_1989). A special case is the mystic poet [Hai Zi](http://en.wikipedia.org/wiki/Hai_Zi), who became very famous after his suicide.

The Misty Poets are a group of [Chinese poets](http://en.wikipedia.org/wiki/Chinese_poetry) who reacted against the restrictions of the [Cultural Revolution](http://en.wikipedia.org/wiki/Cultural_Revolution). They are so named because their work has been officially denounced as "obscure" or "misty" poetry (*menglong shi*). The movement was initially centered on the magazine *Jintian* ([Chinese](http://en.wikipedia.org/wiki/Chinese_language): [今天](http://en.wiktionary.org/wiki/%E4%BB%8A%E5%A4%A9); [pinyin](http://en.wikipedia.org/wiki/Pinyin): Jīntiān; literally "Today"), which was published from 1978 until 1980, when it was banned.

The four most important Misty Poets, [Bei Dao](http://en.wikipedia.org/wiki/Bei_Dao), [Gu Cheng](http://en.wikipedia.org/wiki/Gu_Cheng), [Duo Duo](http://en.wikipedia.org/wiki/Duo_Duo), and [Yang Lian](http://en.wikipedia.org/wiki/Yang_Lian) were exiled after the [Tiananmen Square protests of 1989](http://en.wikipedia.org/wiki/Tiananmen_Square_protests_of_1989). Other Misty Poets like [Mang Ke](http://en.wikipedia.org/wiki/Mang_Ke) and [Shu Ting](http://en.wikipedia.org/wiki/Shu_Ting) remain in China. *Jintian* was resurrected in [Sweden](http://en.wikipedia.org/wiki/Sweden) in 1990 as a forum for expatriate Chinese writers.

The work of the Misty Poets has had a strong influence on the lyrics of China's first generation of [rock](http://en.wikipedia.org/wiki/Rock_music) musicians, particularly [Cui Jian](http://en.wikipedia.org/wiki/Cui_Jian). (see below)

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**Cui Jian** (born August 2, 1961) is a [Beijing](http://en.wikipedia.org/wiki/Beijing)-based [Korean Chinese](http://en.wikipedia.org/wiki/Koreans_in_China) [singer-songwriter](http://en.wikipedia.org/wiki/Singer-songwriter), [trumpeter](http://en.wikipedia.org/wiki/Trumpeter) and [guitarist](http://en.wikipedia.org/wiki/Guitarist). Affectionately called "Old Cui" ([Chinese](http://en.wikipedia.org/wiki/Chinese_language): 老崔; [pinyin](http://en.wikipedia.org/wiki/Pinyin): lǎo Cuī), he is considered to be a pioneer in [Chinese rock](http://en.wikipedia.org/wiki/Chinese_rock) music and one of the first Chinese artists to write rock songs. For this distinction Cui Jian is often labeled "The Father of Chinese Rock".

** Hai Zi** (Child of the sea)

[**Hai Zi**](http://en.wikipedia.org/wiki/Hai_Zi)